## COMMENT IN NEWS WORLD THE

O-DAY begins "Canada Week" at tries from a set of five owned by the Anderson Galleries, where the Anderson Galleries, where the Anderson Galleries of Behagle after the famous cartoons by the numerous collection of the numerous collection of the great French decorator Berain, paintings forming the "Canada War In contrast to their elaborate designs Memorials Exhibition" are to be seen.

Among those who are expected to take part in the opening ceremonies are Hon, Arthur J. Meighn, Solicitor
"The Dancing Lesson," lent by Mrs. take part in the opening ceremonies are Hon. Arthur J. Meighn, Solicitor-General of Canada; Major E. Harold Watkins and Capt. C. V. V. Coombes of the Canadian War Records Office in London. On Wednesday afternoon the Daughters of the British Empire will sell programmes at the exhibition for the benefit of a home for the aged on Staten Island,

Maurice Braun, William H. Singer, Ernest Lawson, Merrit Post, W. R. Leigh, Alexander Tournier, Hayley Lever, George M. Brustle and H. R. Butler are the painters who have sent works to the summer exhibit at the

Nearly 400 water colors of flowers and birds by Mrs. Ellis Rowan have been brought here from Australia and are now on view in the art galleries of the Stanford University in Cali-

The summer exhibition at the Ehrich Print Gallery contains more than thirty rare old sporting prints. Several complete sets are shown as well as a pair of etchings in color by George Cruikshank. Cockfighting, fencing, hunting and hawking are the subjects of the prints on view.

The exhibition at the Metropolitan Museum of Art this year is housed in the same spacious gallery in which the Courbet exhibition was held and is devoted, in the words of the Bulletin, to tapestry and lace of the seventeenth and eighteenth centuries, lent from private collections in New York city. a display which, combined with the permanent exhibit in the lace gallercan be duplicated nowhere in the field of art or of commerce. Only the cordial cooperation of public spirited friends of the museum has made it possible to assemble such a collection as this, and to them is owed a debt-of gratitude. The exhibition opened on June 16 and continues until the end of

As the visitor passes from object o object, although he may have entered the gallery with no thought other than that of giving to the exhibition a casual glance, one invitation to linger succeeds another. Here there omething for every mood.

age of Louis XIV. to the exquisite refinement which distinguishes the pictorial tapestries of the later eighteenth century. Two Flemish tapestries of Æneas and lent by Mrs. Arthur Curtiss James are representative of the "grand style" in composition and are able tapestry of this type of design is the triumphal scene, not only beauti-

W. Bayard Cutting. In the middle of the eighteenth century, when these tapestries were produced, the technique of tapestry weaving attained an excellence never surpassed. It was the good fortune of the weavers at the Gobelins and at Beauvais that so great a painter as Boucher did not find it beneath his dignity to furnish them their cartoons.

Turning from the walls to the cases, the visitor finds a veritable cobweb unfolding itself to entice his attention, and the world of to-day is forgotten as he is gradually led back to the dreamz atmosphere of old Venice or the gay life of the French court. It is not the reviewer's part to tell

the whole story, nor would space permit, yet none need look in vain for interest, study or amusement to while away the hours of a summer day in town. The prelate may find interest in the chalice veil with its Holy Family suggesting the art of Rubens; the musician may be attracted to the Doges' herald with his miniature trumpet, the attendant mermaids, and the lions of St. Mark's within the delicate meshes of a strip of rose point; while he who follows the chase may find the hunter with his cor de chasse and dog in a Flemish fond de bonnet or cap crown, or again in a panel of heavy Venetian lace-and in this connection let it not be forgotten that in the old days lace was as much a part of male attire as are the stiff collar and slik cravat of present day fashion. If a lighter vein is desired, one may find lovers lingering in a garden scene of cypress lined paths by fountains gay with spouting dolphins. And then the myriads of birds, with which may also be classed, perhaps, the cherub with attendant cocks in a strip of punto in aria; the case of Flemish lappets with its resplendent birds of paradise, its peacocks and its love birds carolling to a tiny shepherdess and her swain whose lambs are guarded by a faithful dog. These are but a few of the delightful features of the exhibition. One cannot attempt to describe in any detail the The tapestries hung upon the walls marvellous flounces of points de France range from the opulent designs of the or the Flemish fabrics with their visit reseau of cobweb delicacy and the exquisitely drawn details of the needlepoint figures that reflect not only the art of the best designers of Europe. the seventeenth century representing but also the refined culture of Flemish scenes from the story of Dido and craftsmen, whose art has ever been subjected to the vicious onslaught of hostile invasion.

The value of an exhibition of the especially pleasing in their subdued character of this one to the craftsman the treasures barmonies of golden color. A remark- or designer is unquestionable; for the or designer is unquestionable; for the passing impression of beauty that it s. Bache, Mrs. George T. Bliss, conveys cannot fall to leave its imful in drawing and color but of the print upon a receptive mind-an im- menthal, William A. Clark, Mrs. finest weaving, lent by the Hon. Will-iam A. Clark. Three splendid tapes-peated visits to the gallery and may and Cutting, Mrs. Robert W. De For-



"Words of Yesterday," by Guarino, shown at the Kraushaar Gallery.

later be reflected in the products of est, Mrs. Harris Fahnestock, Richard women's education. In the same year American craftsmanship.

Those who graciously tendered Miss Marian Hague, Mrs. McDougall of their collections Hawkes, Mrs. Arthur Curtiss James, hibition are: Jules Mrs. Leo Kessel, Mrs. J. Pierpont Morgan, Jr., Mrs. Joseph Pulitzer, Mrs. Herbert L. Satterlee, Mortimer L. Schiff, Mrs. George T. Whelan and

> There has been placed on exhibition in the Japanese hall of the Brooklyn Institute, devoted especially to things relating to foreign countries, a series of color prints made in Japan to il-lustrate stories in samuel Smiles's "Self Help." "Self Help" was transcopy of this Japanese translation. but the one in the British Museum that the following account from Count Okuma's "Fifty Years of New Japan" of lasting interest.

the current Quarterly, born at Yedo in kamura's school while it lasted was 1831, was already a considerable one of the three greatest private inscholar in Japanese and Chinese stitutions in Toklo, the other two beclassics when in 1847 he became a ing the Kelo Gijuku and the Kyoritsu pupil of the noted Dutch scholar Gakusha. Hoshu Katsuragawa. He, however, Additional emphasis may be laid gave up Dutch for English later and upon the influence of self help in studying hard was said to have copied forming the spirit of "New Japan." out an English dictionary. He served The book itself, essentially material crowded with students aware of his fame. Two years later he opened a department and encouraged

in fact, for he wanted to run after the

After going some 300 yards he stopped and held up his hand. Listen-

ing intently the Colonel could hear the

rogue ahead of them kicking up clods

of earth a sure sign that he was badly

carcass lying before him motionless on

seven inches at the shoulder and had

wounded and bent on mischief.

elephant.

came out.

its side.

had turned rogue.

he was entrusted with the first directorship of the Tokio Girls Normal school and founded a kindergarten. In 1877 he was made professor in the Imperial University, and in 1890 he was elected a member of the House of Peers, and died the following year at special imperial message of condolence. He was a man of fine literary taste, of sound scholarship and of classic mood. Warm in friendship and happy

loving men. His translations of Smiles's "Self Help" and "Character" had a greater influence over young men in the early '70s than any other book of the day. A devout Confucian scholar himself, he was also an admirer of Christian faith and morality, and was most fitted to interpret Western ethics to Orientals. That the councivilization is due to the efforts of such as a dealer he lingered on in London time and now on exhibit in the library a gentle yet progressive reformer as until some thirty-five years ago. Our of the Metropolitan Museum of Art. well as to those of aggressive reform-Nakamura, writes Stewart Culin in ers like Fukuzawa and Niishima. Na

in the Tokugawa Government as an istic, was in accordance with the spirit official Chinese scholar, went to Eu- of the Japanese reformers and the rope in 1866, and returning in 1868 revolutionists of the time. It was stayed at Shizuoka with the Shogun taken much more seriously in Japan Yoshinobu. While he was there he than in England or America, and in a translated the American Constitution, way replaced the Confucian analects George Washington's Farewell Address among "progressive" scholars. Con-and Mill's "On Liberty," and wrote fucianism in itself has a basis of anonymously an article on Christian- utilitarianism, and Nakamura, a ity. In 1872 he came up to Tokio and Chinese scholar, translated Smiles was employed in Government service, from the standpoint of a Confucianist Relinquishing the caste of Samurai who had been trained in Western and becoming a commoner, he estabnese letters, and hence was more amenable to Western ideas.

Prints such as here described are bout the last survival of old fashioned Japanese color prints. They were made, presumably, in Tokio and sold as presents for boys, enclosed in an envelope commonly in sets of five or The ten prints exhibited, of which a list is appended, may have constituted such a set.

ils furniture to fire his kiln, Sir Richard Arkwright-The in

the steam escaping from a tea kettle. Josiah Wedgwood-The potter, a cripple with one leg, examines the

The animal measured nine feet stroyed by rats.

offensive beast into a savage man relief line process and be suitable for previously.

So important was the Gillott sale

printed matter of the Department of that a fully priced edition of the cata-

tion, State of Indiana." Competitors submit more than one design. No competitor, however, to receive

\$30; third prize, \$20. inches. One drawing on a sheet, with a device or motto and in no other way. This same device or motto to appear with the name and address of the competitor on a card enclosed in a plain sealed envelope and included in the package containing the drawing marked "Design Competition," to be addressed to William Coughlen, secretary, John Herron Art Institute. In-

competition must reach the John Herron Art Institute not later than

Information on the always interestin America this month. The article in reality deals more with the eccentricities of the English collector, Joseph Gillott, who made his fortune from a formula for manufacturing claim suddenly in the quiet of his from a formula for manufacturing steel pens when they were so rare as to sell for 75 cents apiece in English money. It was when he was so successful as to be turning out of his together the strings and, Redford tells us, his cessful as to be turning out of his face would beam with pleasure.

Factory millions of pens every But what of our picture? Subse also written that "the most important sale in this season at Christie's and one that first began the great rise in English school was that of the collection formed during many years by Mr. Gillott. Of Gainsborough's there were twelve, all landscapes, and some very fine examples, with one portrait." We read that "Mr. Gladstone him-

self was among the number of those present" on the first day of the sale. This canvas did not come up until the ourth day, when the sixty-five pictures offered fetched the then very high total of £35,830, or an average of 1566. Such prices were probably com-mensurate in 1872 with those paid just twenty years later for the ninety-one paintings of the Dudley Collection, which aggregated 199,654, and with the enormous sums paid to-day. Our he age of 60, being honored with a Grand Landscape is found in the catan doing good, he made no enemy and sixty lots for different buyers, and he managers. As you know from maled a pure life, revering heaven and evidently rated this one higher than terial I have sent you once or twice, loving men. His translations of the sum paid. He was a near relative Mr. Harris has been a leader among of David Cox, the Birmingham painter, producers in this movement. He has 13,600. And such a picture was more lithographic back work and the purto the taste of the average collector chase of posters from artists themof that period than was a representa- selves. He has bought posters him-

tive Gainsborough landscape. More-over, W. Cox had been the great friend noticed the three sheet poster for of Gillott, who had consulted him re- "East Is West," done by Charles B. try has made such progress in the new garding almost all his purchases. And Falls, used by us in the subway for a

Conservation.

The size of the contemplated stamping die is to be two inches. The designs should be larger, and in order

New York Museum of Art alone were to permit of satisfactory comparison purchased four Constables, one Crome, it is suggested that they be made six one Gainsborough, two Turners, one one Gainsborough, two Turners, one inches. The seal should bear the De Koninck and one Greuze! One words, "The Department of Conserva- would naturally assume that at that date those pictures were added to the Metropolitan Museum of Art, whose first catalogue of paintings seems to more than one of the three prizes of- have been issued during the same year fered. First prize, \$50; second prize, as the Gillott sale. Yet there is to-day no trace of such paintings in the cata-Drawings should be made on Whatman H. P. paper, Patent Office, Bristol,
sale was not ratified for some reason
illustration board, or equal, size 10x15
or other and thus the Metropolitan's early loss is Worcester's tardy gain. competitors will mark their drawings In any case, we may note that Tur ner's oil painting of Kilgarran Castle, then stated to have been bought by the New York Museum of Art for 12.835 (and "considered a very moderate price for this noble example") was twenty-five years later in the Bis-Like many lovers of pictures, Gillott

was extremely fond of music and thus collector also of musical instruments All drawing to be eligible for the In this respect he resembled Gainsborough, although neither of them was a practical musician. Consequently after the pictures had been posed of for £164,501 the fine ing question of picture prices is to be old Italian musical instruments, found in Maurice W. Brockwell's dis-cussion of a landscape by Thomas cellos by Stradivarius, Guarnerius and Gainsborough, now in the Worcester other celebrated makers, to the number of 153, changed hands for £4,195.

We know of Gainsborough's vagaries of covering and control of the celebrated makers, to the number of 153, changed hands for £4,195.

factory millions of pens every year that he thought of collecting pictures. This was in 1836. When he Gillott collections its history is a died at the age of 72, his gallery was closed book until it was exhibited about described as "the renowned collection of ancient and modern pictures and London dealer. So suitable was its water colors of that well known patron temporary setting that it was acquired of art." It was called "a complete for 7,000 guineas by Sir Horatio Davies, epitome of the English school." It was who was at one time Lord Mayor of London. Nothing more is known of it until its sale to the Worcester Art Museum. Painted on canvas and the price of modern pictures of the measuring fifty-seven inches by sixtytwo inches, its being almost square is a cause of surprise and contrasts with the approximate size of forty-seven inches by fifty-seven inches that the artist used in giving to posterity such supreme creations as the "Harvest Cart' of the Swaythling collection; the

David, Wallace made the accompany-

'Mall," in recent times secured by Mr.

Frick, and the signed "Market Cart,"

which in 1913 passed from Sir Audley

Deld to Judge Gary.

ing suggestion on behalf of his absent employer, William Harris: "Apropos of Mr. Pennell's article on need for improvement in American for such improvement among our inches by 62 inches. On April 27 it leading artists, I want to enlist your help in the movement to lift the stand-cox." Cox, in fact, purchased quite sixty lots for different human data. whose Peace and War fetched over openly advocated the discarding or

Plaza Art Rooms Edward P. O'Reilly

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Art Education in America. In a broad way The Sun has always promoted the cause of art education as affecting the efficient growth of the art departments of Colleges and Public Schools, the private Art Schools and the Studio classes of prominent Artists. It will continue to do so, in the sustained effort to secure individualism and breadth in distinctive American art work. It may be that the supremely representative American artist is yet to become an art student.

York Prof. J. Redding Kelly will con duct this summer's classes in sketch ing from still life and mature, with especial attention to composition line, mass, light and shade, shadows.

color harmonies and contrast. The Hansen School of Fine Arts has series of outdoor sketching classes in addition to regular day, evening and Sunday studio instruction

There is a very creditable summer exhibition at the Parish House of the Church of the Ascension under the direction of the Art Committee of the Woman's Federation (of which Miss Content Johnson is chairman), including portraits, still life, landscapes and marines by the group known as "Tas Younger Artists." Works are on view by Stewart Reinhart, Arthur Crisp Max Kuhne, Olaf Olson, Emil Nichols Hatch, Elizabeth M. Priss Mary B. Sawtelle, Helen M. Cox. Ress Crain, G. Capon, Thomas James Delbridge, A. W. Emerson, Richard Lahey, Florence Mix, G. A. Moch Theresa H. Rawister, Edna Robbe Jacob Rathenbach, Kendall Saunders N. Watson and S. M. Waggins,

At the Babcock Galleries may be seen another summer exhibition Americans, represented by Winslow Homer, F. S. Church, George H. Begert, Eugene Higgins, Prant Tenney Johnson, Walter Griffin Hawley Lever and many of our earlier artists of distinction, all of the canvases being correctly framed and appropriate ly hung in well lighted and tastefully appointed rooms

The loan exhibition of portraits b the late Robert MacCameron at the Kingore Galleries is still attracting much attention, as is also the first sculpture ever shown of George Forrest Brush, a "Mother and group-a fine achievement in sitters for the MacCamerare Lady Diana Manners. of Rutland, Mrs. Norm Whitehouse, Mrs. Wil. Chanler, Mrs. Benjamin Chanler, Benjamin Guinger. Thomas and Robert W. Chapley

## A LADY READING

in the case of this victoria, in which sat a la mobiles that swept court ing his horses going at Many thorough summer courses in steady trot she read on a



Woman's Head, by Gaston Lachaise.

Landscape was described in the cata- It is also being used in the public logue as containing "a horseman at a schools of New York city as a model brook and a flock of sheep descending of commercial art. This was alluded and Dorothy Chanler, William Articles Benjamin Franklin—In a house pro-tected by a lightning rod during a billy road; a milkmaid crossing a to once or twice in the art columns of rustic bridge and cows in the middle the newspapers, but the commercial distance." The identification is com- poster as such has never been given Vaucanson—The inventor of the silk plete, and we are told that it is one of the critical recognition it should have Vaucanson—The inventor of the silk loom observes a clock when he was a those "mentioned in Fulcher's 'Life of boy.

Gainsborough.'" However, it is difficult for the critical recognition it should have those "mentioned in Fulcher's 'Life of our billboards. I am sure that ap-John James Audubon—The naturalist discovers his box of drawings destroyed by rats.

Gainsborough." However, it is dustcult to detach this one from the number roughly cited but not fully described by Fulcher, who did not alscribed by Fulcher, who did not alnow refuse to do posters but would
swarming procession of average and the swarming procession of a swarming procession of average and the swarming procession of a swarm ways give the measurements, in 1858.

It is pretty certain that our picture are amenable to newspaper suggestion, in a to the case of the beauty and weighed close to forty pounds. The other tusk had been broken off at the root, probably in a fight.

Artists, designers, and art students is that exhibited at the Manchester is that exhibited at the Manchester beauty are invited to participate in a design Art Treasures Exhibition of 1857 by competition for a seal for the Depart-Thomas Tood, and hung as No. 76.

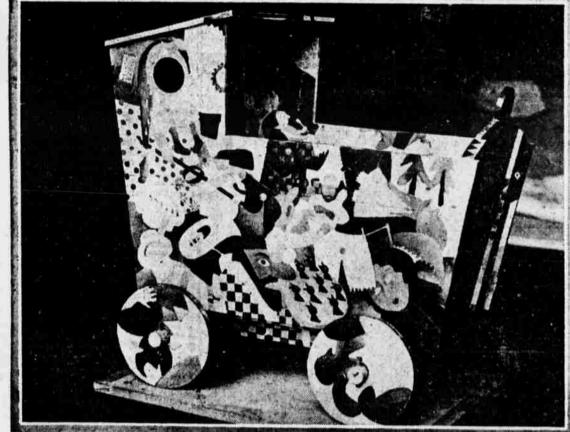
Summer courses in drawing per course and course course in drawing per course course and course c The beast must have endured agonies ment of Conservation, State of In- A Landscape, among the Paintings by similar to a toothache. No wonder he diana.

Modern Masters in Saloon D. It is. The design must be submitted in moreover, practically certain that his

Summer courses in drawing, perspective and architectural design will might turn to glass be offered at Columbia University un-der the general direction of Prof. Wil-chines; with her seeding

fine arts will be given at Teachers unconscious, apparently.

College under Prof. Arthur W. Dow. sant activity all about her. At the College of the City of New her book alone.



Camouflage, by Alfred J. Fruch.

## Thrilling Experience With a Rogue Elephant

against everything and everybody, he less in wait in the jungle, near a road, and gives chase to any one who passes.

Where the most stirring experience was an everything and everybody, he lence ever had with a rogue elephant the Britisher had of its presence was a short rush through a patch of thick shrub. Both trackers took to the elephant the French Revolution destroyed to kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that ing him unawares and getting "a bit kindle fires. The picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that the picture represents a short rush through a patch of thick shrub. Both trackers took to the elephant that the picture represents a short rush through a patch of the elephant that the picture represents a short rush through a patch of the elephant that the picture represents a sh

sageway, with rows of low,

houses on the east and west. Tiny

stores have inserted themselves on the

first floor of each dwelling, level with

the street or so-called sidewalks of

elephant goes mad and turns or more probably a foreigner with an man killer. Full of rancor express rifle, succeeds in killing him.

Perhaps the most stirring experiment takened to be succeeded by the most stirring experiment. They found him was every chance of the elephant takened to come the worst bit of jungle he could find up with the beast in the evening, when he would be feeding. They found him was every chance of the elephant takened to come the worst bit of jungle he could find up with the beast in the evening, when he would be feeding.

sometimes have many human lives to In this case, Col. Stevens's trackers

Home of Christopher Columbus

ENOA, more commercial than trespassing crowd. Perhaps it is beartistic, is not so likely as cause of the respect given to so gal-

many cities to charm the traveller, yet this city possesses many in-Its style is partially Gothic and is teresting features worth visiting. After passing the Ducal Palace, but one entrance. Black iron trimwhich adjoins the Plazza Deferrari, it mings (now rusty), edge the doorway, is but a stone's throw to 37 Vico Dritto and a huge old fashioned knocker di Ponticello, with which we connect adds to the ornamentation. The windi Ponticello, with which we connect the name of Christopher Columbus. It cannot be authentically proved that narrow, and the roof sits down almost he was born on this spot, but tradi-tion has it that he most certainly

too suddenly upon the attic lookout. spent the greater part of his child-hood there, and this abode, still standchanges since Domenico Colombo with ing to-day is worthy of notice. his family and infant son, Christopher,
One must forget the modernized or first came to make this his home. In new Genoa when in the Vico Dritto di large letters in the front of this no-Ponticelle, for the street is a striking table house in the Vice Dritto di likeness to scenes in the old days of Ponticello, is a tablet, bearing this in-Columbus. It resembles a long pas- scription:

> Nulle Demus Titule Dignier CHRISTOPHORUS COLUMBUS Primamque Juventam Transegit

Genoa's poorest element lives in this \* No. 37, however, is uninhab-It is a fitting tribute to the great exited and is therefore free from the

and the Colonel saw nothing more of

them until the elephant was killed.

He had gone into the patch a distance of perhaps 200 yards when, with flendish scream, the elephant charged at Stevens's orderly and himself from a dense cover on the right. At first the Colonel could see only the bending foliage, as the huge brute tore his way through; but presently built wholly of white stone. There is colled, his ears cocked, and his head held high. The Colonel aimed low at the base of his trunk and gave him the

right barrel at fifteen yards.

The smoke hung around the Colonel dows in the upper story are high but like a pall, but stooping down he saw to his dismay that the elephant was It seems queer to stand in this time to step aside so as to clear the gorgelike street and think of all the smoke, and give the beast the other not even checked. Stevens had just barrel in the same place. That was enough and brought him short when he was all but on the Britisher. He slid for a little distance from the impetus of his charge, with his great forefeet rammed out in front of him.

The next instant he wheeled and crashed back into the jungle. The Colonel had just time to slip in another cartridge and fire it as he vanished. After waiting a few minutes to compose his nerves, the Englishman explained matters to his orderly, a native, who was inexperienced

lated into Japanese early in the Meiji period by Nakamura Masanao, under the title of "Saikoku risshi hen," "The Western Countries Book of Successful Carcers." The writer does not possess catalogue is dated 1878. The translater was a man of such distinction

lished a private school, called the same point of view, without, however Doninsha, in 1873, which was soon being distinguished especially in Chi-

> Thomas Carlyle-His manuscript of Bernard Palissy-The potter burns

> ventor's wife destroys his model, Sir Joshua Reynolds-The painter lectures on art to two of his pupils. James Watt-The inventor observes

that moment Stevens stepped on a dry twig, which snapped beneath him. wares the laborers are placing upon With a shrill scream the elephant shelves. John Heathcoat-The inventor shows The orderly dodged, caught his foot his first piece of bobbinet to his wife. in a creeper and lay sprawling in front

of the charging beast. As the ele-phant emerged from the dense cover the Colonel gave him another bullet in thunderstorm. the same spot as before and he rolled over like a rabbit. As the smoke loom cleared away the Colonel saw his huge boy.

but one tusk. That, however, was a

It is believed that every rogue elephant is suffering from some physical
drawing that, besides permitting of
hurt or disease that causes him constant pain and turns him from an in-